

# News of the Theaters Music,

## "TRIANGLE" MOTION PICTURES FOR PHOENIX THEATRE GOES

"Triangle" motion pictures are to be seen in Phoenix. The Triangle Film Corporation, though organized but a few months ago, is, because of the experience and ability of its president and directors, one of the strongest film companies in existence, and that its superb productions are to be seen in Phoenix is one of the best bits of news for local picture lovers made public in many

a moon. Here is where Manager Nace of the Arizona has again hit the bulls-eye, for it is his theatre that has secured the Triangle pictures. The first of the series will be shown here January second, with two programs released each week, so that after the first of the year, the Arizona's schedule will be "Triangle" for the first four days in the week, and "Paramount" for the other three days. The "Triangle" for which the Triangle Corporation was named is composed of those three great motion picture producers: D. W. Griffith, one of whose many notable productions is "The Birth of a Nation"; Thomas Ince, at the head of the class for straight dramatic productions; and Mack Sennett, responsible for the Keystone comedy successes.

These three men now have the backing of a colossal film institu-

tion, and the pictures produced by them since the organization of the new company are of such daring conception and such masterly arrangement as to have already set a new standard in filmdom. Griffith, Ince and Sennett bring years of experience to "Triangle," and when their joint efforts are controlled and the distribution of the company's product planned by such a past-grand master as H. E. Aitken, president of the Triangle Corporation, it is no wonder that all previous records have been broken in the number and size of contracts made with picture show managers. In Brooklyn, William H. Kemble paid \$750,000 for a contract calling for two years' service, and "Triangle" service and proportionate prices are recorded from all parts of the country.

### STRAIN OF PLAYING HAMLET

Sir Johnston Forbes-Robertson, who will be seen in "Hamlet" at the Elks theatre on Friday, Dec. 2, does not believe that such a part as Hamlet can be adequately played every day for a long run. "You feel the effort," he says. "You become feverish and your throat grows dry." In the old days the great actors never played every night in the week, and especially not such a heavy part as Hamlet. They would have considered it an insult if they had been asked to act the day after appearing as Hamlet.

Forbes-Robertson himself played Hamlet for more than eighteen years. When he first produced the tragedy at the Lyceum theatre in London in 1897, it scored a run of 100 nights, but as Sir Johnston says, reached he was preoccupied with his new production and the actual performance of the play took considerably longer. Since that time he has never played Hamlet more than three times a week and never on consecutive days. He has seldom ever played Hamlet at night after a matinee performance, for Hamlet is a character that makes equally heavy demands upon the physical and mental sides of the player. As Forbes-Robertson often says, "Hamlet does talk a great deal." On days



Scene from "Hamlet of the North" with Marguerite Clark at the Arizona Friday and Saturday

## OPERATIC STAR HAS THRILLING EXPERIENCE SEEING HER "CARMEN"

Geraldine Farrar tells of elaborate presentation of her first photoplay—Presented with \$10,000 Ermine Cloak

"It was as if I had left my seat with the accompaniment of an operatic orchestra of fifty playing a specially prepared score arranged by S. L. Rothapel, formerly managing director of New York's Strand theatre, who did much to make it what it is. Miss Farrar personally complimented the musicians, who stood up at the conclusion of the showing company, on the occasion of its



WHO HAS NOW MADE HER PHOTOPLAY DEBUT AND SAYS SHE LOVES IT.

premiere presentation last week before an audience of nearly 3,000 persons in Symphony Hall, Boston. Miss Farrar, with her mother and father, and a party of friends, watched the presentation from one of the orchestra sections of the huge hall and at the conclusion of the exhibition the prima donna, her eyes filled with tears, was compelled to bow again and again to the enthusiastic applause.

It was at Miss Farrar's own suggestion that "Carmen," which was made last summer in the Lasky studios at Hollywood, Cal., was first presented in Boston, her native city. Arrangements were made by Samuel Goldfish, and the premiere of the photoplay was one of the most important social and theatrical events of the New England autumn. Among those present were James F. Curley, of Boston, and leading city and state officials of Boston and Massachusetts, as well as society's leading lights.

Miss Farrar received a brilliant welcome on her arrival at Symphony Hall. The photoplay was presented

that he appears in this character. Forbes-Robertson always rests and the following day never rises before noon, though his usual hour for rising is eight-thirty.

To say that Sir Johnston has acted Hamlet a thousand times is hardly

### THE BLINDNESS OF VIRTUE AT THE EMPRESS TODAY

Essanay's next great feature release through the V. L. S. E. Inc., is "The Blindness of Virtue." This six act photoplay is not only one of intense interest but it teaches a great moral lesson.

It will be shown today and tomorrow at the Empress, with a matinee today.

Edna Mayo as Effie is shown in one of the most charming of characters. She carries out the part with an intense interest that makes it bubble and sparkle with life. Bryant Washburn plays the role of her sweetheart with his customary grip

on detail and his thorough understanding of character. Here is the story of the play:

Hon. Archibald Graham is expelled from college, and his indignant father sends him to a little English village to study under the Rev. Harry Pemberton. Misunderstood by his father he has grown up somewhat reckless and dissipated. All this is changed under the tutelage of the minister and he enters into the spirit of his studies with zeal.

Effie Pemberton is a young girl of seventeen. She has never been told of the fundamental principles of life and has been brought up in absolute innocence and ignorance of the sex problem. She and Archie become fast friends.

Winstanley, a friend of Archie's comes to the village to visit him. He is a shallow pated youth with no moral principles. He meets Mary Ann, a beautiful girl, the daughter of a washwoman in the village. She lingers for pretty clothes and all the gauderies she has been denied, and being as innocent of life as Effie, is persuaded by Winstanley to elope to London with him.

Archie follows them with the intention of saving her from his friend. In this he fails. He returns to the vicarage early in the morning. Effie, in her innocence, rushes to his room in her kimono, to tell him how glad she is to see him again. He tries to get her out of the room but she refuses to go.

The minister bursts into the room and accuses Archie of evil intentions. Archie, in an honest indignation, tells the minister some wholesome truths about his leaving his daughter in such total ignorance, which opens his eyes. Mary Ann returns home, a wreck of her former self and tells the minister her story.

Pemberton and his wife then awake to the fact that girls are more likely to go wrong through innocence than in any other way. Effie is told the great truths of life. Finally Archie and Effie discover that they have been in love and they receive the blessing of her parents.

### HELEN WARE IN "THE PRICE," THE STELLAR ATTRACTION AT THE LION

George Broadhurst, author of "The Price," in which Helen Ware makes her initial appearance in the Equitable program, was responsible for the two biggest dramatic sensations New York has ever known. "The Man of the Hour," and "Bought and Paid For," are both from Broad-



Scene from "The Marriage of Kitty" at the Arizona Thursday

hurst's pen, and he claims "The Price" to be his masterpiece.

"The Price," as it will be seen at the Lion theatre on Wednesday and Thursday, was pictureized in five acts by the Triumph Film corporation for Equitable, and is the third release of that concern, closely following the classic standard of "Tribby" and "The Master of the House," which preceded it.

In addition to Helen Ware, "The Price" contains many names familiar to theatrical-going people, and was produced at great expense and with elaborate scenic effects.

In presenting Helen Ware in "The Price" the Lion management calls attention to the fact that she is a

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